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THE NONCONFORMIST

MUSICAL JOURNAL

A Monthly Record

EDITED BY
E. MINSHALL.

No. 99.—MARCH, 1896.

and Review.

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The late Sir Joseph Barnby.

FEELINGS of sincere sorrow entered many hearts when the announcement of the sudden and totally unexpected death of Sir Joseph Barnby was made on January 28th. The previous day he spent at his work as usual at the Guildhall School of Music, and in the evening had a rehearsal at the Albert Hall. On rising the following morning, he felt unwell and returned to bed. The symptoms soon became more serious, and in about two hours he had passed away, the actual cause of death being cerebral hæmorrhage.

Sir Joseph Barnby was born on August 12th, 1838, and was the son of a York organist, and in his boyish days was a chorister at York Minster. His elder brother Robert was in Westminster Abbey Choir, and so great an affection had he for his younger brother that he paid all fees for his education at the Royal Academy of Music. Here in 1856 he and Sir Arthur Sullivan tied for the Mendelssohn Scholarship, which the latter eventually won. In course of time Barnby became organist at St. Andrew's, Well Street, and it was while he was engaged at that church that he made a name for himself in connection with church music. The result was that he was appointed musical adviser to Novello and Co. He also started the Novello

Oratorio Concerts in St. James's Hall, and conducted them until, on the retirement of M. Gounod, he was appointed conductor at the Royal Albert Hall. The effect of Sir Joseph's energy and influence with the Albert Hall singers has been very marked. He has greatly improved the choir, and proved that as a choral conductor he had few, if any, rivals. In 1875 he was appointed Precentor and Musical Director at Eton College, a position worth £1500 per annum. This he gave up in 1892 to undertake the office of Principal of the Guildhall School of Music, though the salary was considerably smaller. Under his experienced guidance the school has made great progress in public favour, and in fact has become the largest institution of the kind in the world.

Sir Joseph was buried in Norwood Cemetery on Tuesday, the 4th ult., the preliminary service being held in St. Paul's Cathedral. Many societies sent representatives, the G.S.M. and Royal Choral Society being largely represented. The service was choral, under Dr. Martin's direction. Two of Sir Joseph's tunes were sung to the hymns, "Now the labourer's task is o'er," and "Sleep thy last sleep," respectively. "Happy and blest are they," from *St. Paul*, was the anthem, Sir Joseph having once expressed a wish that when his turn came that chorus might be sung at his burial.

Sir Joseph Barnby, though not a great composer, was a most popular one. His tunes, chants, and anthems, especially "O Lord, how manifold," will live long. His part song "Sweet and Low" must have had an immense sale. An oratorio *Rebekah*, which he produced in 1870, is perhaps his most ambitious work; but "The Lord is King," written for the 1883 Leeds Festival, was well received.

Sir Joseph Barnby was much respected by all who came in contact him. He was amiable, generous in his appreciation of brother musicians, and though he could occasionally say sharp and sarcastic things to his choristers, they really worshipped him. In his lamented death, the musical world feels a great blank, but pleasant memories of the renowned Conductor will remain fragrant for many a year to come.

Mr. Henry Leslie, known so long as the conductor of "Leslie Choir," died on the 4th ult., at his residence, Bryn-Tanat, Llansaintffraid, near Oswestry. For some time past he had been far from well. Probably no better unaccompanied singing has ever been heard than that by his famous choir. It was refined and charming to the highest degree. On his retirement to Wales some years ago he devoted himself with great energy and willingness to the improvement of music in that locality. For a short time his efforts met with success; but having been so long accustomed to arrange concerts on a large and expensive scale, he—not unnaturally perhaps—felt indisposed to work on more modest lines and within the financial capabilities of the limited population of the district. The consequence was debt was incurred, and finally Mr. Leslie, feeling he was not supported as he should be, withdrew from all musical move-

ments. His ideas were excellent, but unsuited to a town of about nine thousand inhabitants.

Some of the choirs in N.W. London are again uniting in a Choral Festival Service, which is to be held in the Wesleyan Chapel, Lady Margaret Road, on Thursday, March 12th, at 8 p.m. About 200 singers will form the choir. An interesting and attractive order of service has been arranged. We hope there will be a large congregation.

"Preacher" is evidently one of those who believe in the old adage,

"He who fights and runs away
Will live to fight another day."

He has nothing to say in reply to "Organist," except to thank him for his wise and courteous words. We can only conclude that "Preacher" is convinced that his charges against choirs are unfounded. But now, as will be seen in another column, he "goes for" organists. "The average organist is," he says, "utterly incapable of catching the 'spirit of the service.'" That is a sweeping statement, and we venture to think it is entirely untrue. "Preacher" claims the right to select all the musical items for the service. It is certainly well that he should choose the hymns, etc., that the "unity of thought" should be thus preserved. We never yet heard of an organist who objected to this. But the selection of the music should most certainly be left in the hands of the man who is responsible for the Service of Praise, and who has been trained for his position. "Preacher," according to his own showing, has had unpleasant experiences with some singers and organists. But is it not possible to find an explanation for this state of things in his letter? He tells us that at a strange church where a lady organist did not play to his satisfaction, "he took the tune into his own hands and led the congregation, leaving the dear lady to follow." Was this wise? If "Preacher" can so act to a lady in a strange chapel, what will he do to his own organist and singers? We now begin to see who is to blame for "Preacher" and his musician not working quite as smoothly as might be desired. No, no, Mr. "Preacher," we know you can preach, and preach well; but if you want efficiency in all departments, you will be a wise man if you stick to your preaching and leave musical matters in the hands of those more qualified than yourself.

IPSWICH NONCONFORMIST CHOIR UNION.

THE members of this flourishing and energetic Union gave a very creditable performance of *The Creation* in the Public Hall on Tuesday, the 18th ult., before a large and very appreciative audience. The chorus of about 170 singers had been carefully trained by Mr. J. Hayward, and throughout the evening they sang with much intelligence. "The heavens are telling," and "Sing the Lord, ye voices all," went with much spirit and precision. The solo work was entrusted to Miss Emily Davies, Mr. A. C. Orriss (a local amateur tenor of great ability), and Mr. Musgrove Tufnail, all of whom were in excellent voice and gave great

delight to the audience. Miss Davies, in "With verdure clad" and "On mighty pens," was specially successful. Mr. Tufnail shone to great advantage in "Rolling in foaming billows" and "Straight opening her fertile womb," and Mr. Orriss gave a capital rendering of "In native worth." The duet "Graceful consort," and the trio "On Thee each living soul awaits," were charmingly sung. The accompaniments were played by an orchestra of thirty performers, led by Mr. S. Hunnibell. Most of them were local players, the wood, wind, and horns being bandmen from the York and Lancaster Regiment at Colchester. Mr. T. C. Nash at the piano, and Mr. W. J. Wightman at the harmonium, rendered efficient help. Mr. Minshall, who had taken four rehearsals, conducted.

The proceeds, after paying expenses, were given to the Hope House Orphanage.

Causerie of the Month.

I FIND it difficult to understand the fondness of some folk for talking on subjects of which they are profoundly ignorant. The other day I met a man who astonished me by declaring that there was no more literary merit in Robert Louis Stevenson than in the "average novel," by defining literary merit as "the epigrammatic treatment of common things"! and by instancing, as an example of the average novelist, Thomas Hardy! Every word that he uttered proved to demonstration that he was ludicrously incompetent to express any opinion whatsoever upon any literary question. On the following day I overheard a scrap of conversation which provided a musical case in point. I was returning home by train, reading (as is my wont). Two men in opposite corners at the other end of the compartment were volubly conversing. I paid no heed to them till the word "counterpoint" caught my ear. "There was no *counterpoint* in it, you know," one was saying. I put my finger on the line I was reading and pricked up my ears. "Now that word *counterpoint*," said the other, "I have often heard it, but, not being a musical man, I haven't the ghost of an idea of what it means. You're a musical man, now; give me a definition of the word that a plain man can understand."

*

I watched his interlocutor. A beautiful blush suffused, not his cheeks, but the circumference of his ears. He looked out of the window; he stroked his moustache; he drummed on his knee; he fidgeted. Humming and hawing, "Well, you know," he said at length, "counterpoint is—it's not easy to say, to tell a non-musical man, you know, what it is—I *know*, you know, but really it's difficult to give a definition." "Come now," said his friend, a jolly fellow with a twinkling eye, "a general notion will do. I should really like to know." The other looked wise and fidgeted a little longer; then, with somewhat desperate glibness, he said, "Well, it's *key-relationship* as much as anything!" "Oh, I see," rejoined his friend, "some keys won't mix with other keys; is that it?" "That's just it!"

I closed my book and meditated.

*

But a few days later I was called on to console a friend of mine who was almost heartbroken because



of a similar exhibition of crass ignorance. Only this was a worse case, being complicated with religious prejudice. A few weeks before, my friend had become organist (or rather harmoniumist) to a Free Church ('twas in Scotland) sufficiently advanced to allow voluntaries, which in most Free Churches are not to be endured. My friend, feeling, like most of us, the want of good harmonium pieces, was lucky enough to light on the "Sketches" of the late Mr. Kinross, and played several of them on his first Sundays. To his astonishment, the minister one day took him aside, and spoke somewhat as follows: "You know, Mr. —, that I am not musical, and I must say that I myself enjoy your playing. But there are some people who are perhaps a little old-fashioned, and who cannot get away from their early notions. Well, Mr. —, I am sure you will not mind my telling you that one of these good old people—in fact, a very pleasant old lady—speaking to me the other day, said that she was charmed with your rendering of the good old Scotch psalm-tunes, but she hoped—you won't *mind*, now, will you?—that you would not again begin the worship of God with *dance music*." My friend, of course, professed that he did *not* mind; but when he came to see me, his first words were, "How the dickens can one keep one's temper with such a parcel of old women!"

*

The considerations which enter into the election of an organist are, as we all know, many and various. I recently heard of a case to which I had met with no exact parallel. At a certain church (again in Scotland) an organist was wanted. The "kirk session" appointed a committee to select a "short leet" from among the applicants, and to make a recommendation, the final choice resting with the whole church. (I may remark, by the way, that election by the whole church is of all modes the one least likely to secure the right man. It opens the door to intrigue, canvassing, undue influence, heart-burning, and squabbles.) The committee, on examining the applications, found that one of the applicants was so transcendently superior to the rest that they unanimously resolved to recommend him for election without more ado. But here the "kirk session" stepped in. The congregation must have an opportunity of hearing a "leet." So the committee were sent back to their deliberations, and ultimately chose four candidates, who each conducted a choir practice and played two services before the congregation. One of the four (not, it is hardly necessary to say, the choice of the committee) made himself detestable to the choir by persistent and finicky fault-finding. Nothing they could do was right, and the onlooking congregation, wagging wise heads as they noted his particularity, said to themselves, "This is the man for us! What a lot he knows! Here is a man diligent in his business; he will train our choir to good works." Moreover, it was spread about that the young man was (1) a Sunday-school teacher, (2) a total abstainer, (3) an evangelistic worker, (4) an excellent man at a prayer-meeting. He was elected. Within a few weeks he had broken up his choir. In a few months it was universally admitted that he was no player. Within a year he was asked to resign. Meanwhile, the choice

of the committee had obtained an appointment at a church half a mile away. It was only a bit of fate's irony that the people who had formerly rejected him should send a deputation begging him to come to them.

*

The following anecdote may be commended to the notice of all those concerned in a recent ridiculous libel case, in which a certain singer recovered damages from a concert-giver for having placed her name in too obscure a place upon a bill. Mrs. Billington and Miss Parke, two ladies whose names were well known fifty years ago, were engaged to sing at the same concert. Miss Parke threatened to give up the engagement if her name were printed in smaller type than Mrs. Billington's. The concert-giver was thrown into such dire perplexity that he had to seek relief from Mrs. Billington herself. "Dear me," said the lady, "if that is the case, please print my name in the *smallest letter* employed in the bill." The instruction was worthy of the finest singer of her day, and, as the narrator naïvely adds, "much Miss Parke gained by her corpulent type."

CORNIO INGLESE.

LONDON S. S. CHOIR AT THE ALBERT HALL.

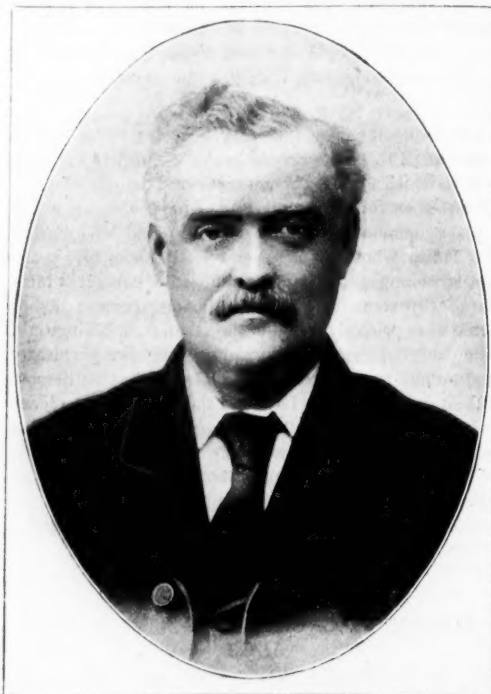
THE London Sunday School Choir gave their annual Albert Hall Concert on the 22nd ult. before a very large, and certainly a very enthusiastic, audience. A large portion of last year's Crystal Palace programme was gone through with more or less success, the best rendered choral items being "The heavens are telling," "The sun shall be no more thy light by day," "Blessed are the merciful," and "Sleep, darling, sleep." In the regretted absence of Mr. Luther Hinton, who is ill, Mr. Whiteman conducted.

The soloists were Madame Kate Cove, who sang "The Children's Home" and "This Green Lane" charmingly; Madame Alice Gomez, who sang "Jerusalem" (Mendelssohn); and Mr. Ben Davies, who gave an excellent rendering of "There is a green hill" and "The Holy City." The audience were most unreasonable in demanding an encore for every song. Mr. Horace G. Holmes efficiently accompanied at the piano, and Miss Annie Laundry was successful at the organ.

The orchestra, conducted by Mr. David M. Davis, played several pieces, but we have heard them do better.

THE LONDON SUNDAY SCHOOL CHOIR.

THE annual meeting of this flourishing institution was held in Bishopsgate Schoolroom on the 7th ult., Mr. A. Kerr presiding. Unhappily, owing to illness, the esteemed conductor, Mr. Luther Hinton, was unable to attend, and a sympathetic telegram was sent to him from the meeting. Mr. J. Barnard read the report, which was altogether very satisfactory, the attendance at the last Crystal Palace Festival being an increase on the previous year, and the profit on the Albert Hall Concert amounting to £45. Mr. David Davies, who has been organist for some years, has been compelled to resign owing to ill-health, and the Musical Council have selected Mr. Josiah Booth to fill his place. Amongst the speakers were Messrs. W. G. Horncastle, W. Binns, and J. Rowley.



Music at Albion Congregational Church, Ashton-under-Lyne.

DURING the last few years many fine churches have been built in the interests of Nonconformist worship; none, however, can compare in general magnificence with this very imposing new structure at Ashton-under-Lyne; indeed, it may safely be asserted that amongst the Free Churches, Ashton now possesses one of the most handsome sanctuaries to be found in Great Britain.

The church was opened for public worship last June, and having now got fairly into good working order, we were glad recently to embrace an opportunity of inspecting it from a musical point of view for the benefit of these pages. Space will not allow us to here give anything like an adequate or worthy description of such an exceedingly noble structure. That such an one exists is cause for no small amount of satisfaction and pleasure on the part of Dissenters, too often looked down upon in this respect by our "Established" brethren. We must personally confess to a feeling of no little pride, therefore, on entering this grand Nonconformist cathedral, and especially so on remembering the little meeting-houses wherein our forefathers were wont to assemble.

We had better say at once that the Ashton Congregationalists are mainly indebted to a local millionaire, Mr. Abel Buckley, for their splendid house of worship. Many thousands of pounds were, of course, raised by various members of the Church and congregation, but the bulk of the cost, which, we understand, amounts to nearly fifty thousand pounds, has been defrayed by the munificence

of the above-named gentleman. Should these lines meet the eyes of any other millionaires, we most cordially advise them to take a trip to Ashton, in the sincere hope that the sight of so beautiful a church may inspire them to go and do likewise. We hereby frankly admit that we are not of those who think such expenditure injudicious, but rather would we endorse the words of the pastor (Rev. John Hutchison), used at the opening services, who affirmed that "Religion in its most perfect expression required art. In the worship of the sanctuary they should give more scope, not to the thought of the money it had cost, whether it had been too much for their niggardly ideas, or whether they were proud of what they had done. They should bestow less thought on these things, and devote more thought to the wealth of human faculty, and the imagination, sympathy, feeling, and purpose expressed in the beautiful forms around them. And if that house, with all its completeness and grace, strength and grandeur, did not give some scope to both preacher and hearers it would be entirely their own fault. There ought to be more of what was intense, elevating, and noble when they worshipped God in such a structure. They would feel that the best they could do, whether in the building in which they worshipped, or in the songs they sang, or in the music, or in their forms of expression and speech, was most inadequate as an interpretation of their feeling and thought concerning the great God whom they worshipped."

The church-fellowship extends as far back as 1780; since then several buildings have been used for worship prior to this of which we speak. The Rev. John Hutchison has enjoyed a successful pastorate for thirty years past, having succeeded the Rev. J. Guinness Rogers, who had been minister for the previous thirteen years.

The accompanying block, showing the external appearance of the new building, scarcely gives a worthy impression of the place. The total length is 175 feet, and the width 117 feet, the height of the tower and spire being 200 feet. The whole of the seating in addition to the pulpit, reading-desk, and doors, is of Dantzic oak; the choir floor is of encaustic tiles, and the floor of the nave is paved with wood blocks. There is ample seating-accommodation for 1,150 persons. Some handsome carving is displayed on the oaken roof, which is very lofty. The many handsome gasaliers, of wrought iron and copper, also give very distinct ornamentation to the interior. Above all this, however, stand out three glorious stained glass windows, designed by Sir E. Burne-Jones. One of these is in memory of Mr. Hugh Mason; the other two have been inserted by Mr. Abel Buckley at a cost of £1,100 each—one representing the New Testament, and the other the Old Testament. Other very attractive features are the handsome font, and the very rich-looking Communion table and cloth, whilst the pulpit, with its elaborate sounding-board suspended overhead, is very imposing.

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♩ = 50

A - - - men, A - - - - men, A - -

Accomp. ad lib.

A - - - men, A - - - - men, A - -

- - - men, A - - - dim. - - - men,

men, A men, A men, A - -

A - - - men, A - - - men, A - - - men. ppp

men, men, men, A men. men.

- - - men, A - - - - - - - - - men.

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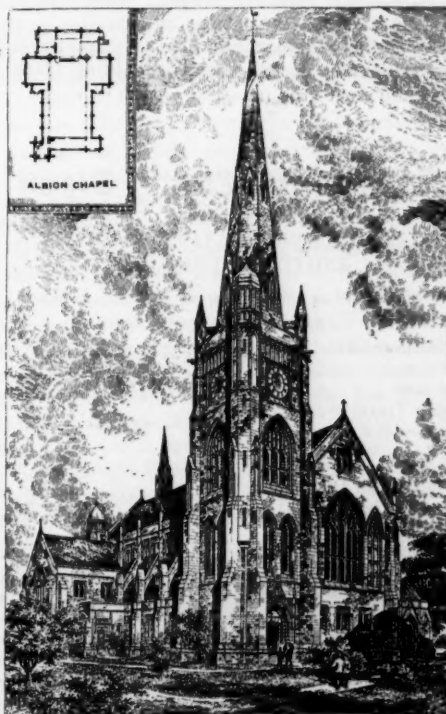
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large recess; this was also the gift of Mr. Abel Buckley. It is a very fine instrument, built by Messrs. T. C. Lewis and Co., of London, at a cost of two thousand guineas; a full specification is given in another part of this issue. Thus this noble church is fully equipped with every advantage for a musical service of a first-rate order, and we are delighted to be able to say that the musical forces, such as we heard them on December 22nd last, were well worthy of their exceptional advantages.

Since 1886 the church has been fortunate in having the services as choirmaster of Mr. Thomas Ballam, whose portrait we give. The highly efficient choir, as we now find it, has not therefore sprung up with the new church, but has been steadily built up during the past ten years under this gentleman's skilful guidance. From a very early age Mr. Ballam has been associated with church music, and was for many years on the daily staff of the Manchester Cathedral choir, where experience was gained which has evidently held him in good stead. In addition to being choirmaster at Albion Church he is also musical instructor at several important schools in the neighbourhood, and also has a large number of private pupils, who find in him a most successful voice-trainer. At the time of his appointment, Mr. Ballam was requested to commence the training of boys to take the place of lady sopranos. There are now twenty boys in the choir, who show evidence of most careful teaching. Ladies are not entirely banished, there being about eight or ten, mostly contraltos. In all, the full choir numbers fifty-two voices, and be it said, to the great credit of all concerned, that there are seldom less than forty-seven present at any Sunday service. Good attendance, we understand, is the one and only rule of Mr. Ballam's choir; he believes the success of a choir depends more upon the earnestness and enthusiasm of a choirmaster than upon any set of rules however carefully selected. Mr. Ballam evidently has the great advantage of being able to inspire his forces with very keen enthusiasm, or such splendid results as he is able to secure would never be obtainable from a voluntary choir. The great assistance rendered by Mr. Mills, the organist, is a subject spoken of in the best of terms by his colleagues. Mr. Mills has been connected with Albion for a great many years; he is a very highly respected gentleman, and as an organist is greatly valued by the church. Happily in the dual control there is never any sign of friction, but all are on the best of terms with each other. Matters are also satisfactory in the way of funds; the choir committee is allowed a certain sum per annum, and should this be exceeded, there are many supporters who readily come forward to help. In this respect the choir are indebted very considerably to Mr. J. W. Kenworthy (a prominent member), whose name deserves most honourable mention for the great support he is ever ready to supply.

The Choir Library contains a large assortment of well-known works, which are performed from time to time, the solos being taken by the members.

The fame of Albion Choir has gone out afar, and its services are often sought after. On one occasion the members journeyed as far south as St. Albans, where a capital concert was given at the Public Hall in connection with some special services at the Congregational Church. Having said so much there is little need to mention that the music we heard on the Sunday morning in question was very far above the average, in fact it certainly may be put down as second to none to which we have listened in any of the Free Churches. Were Albion Choir to occupy the stalls in St. Paul's Cathedral or Westminster Abbey, we are quite certain they would be well worthy of these venerable fanes. The anthem "Send out Thy Light" (Gounod) which we heard them render was a masterly performance in every way, the bright ringing voices of the boys being heard to great advantage, also the men's voices were sturdy and bold, and the accompaniment by Mr. Mills highly effective. Every attention was paid to light and shade (and there is fine scope in this anthem). Elocution and force of attack were also duly noted, the whole being eminently satisfactory. The chanting also was especially good, no hurrying, yet no awkward pauses or dragging, but just clear and eloquent musical reading, in which the congregation might join freely and easily. Anthem and chant being so excellent it almost goes without saying that the hymns were all well rendered



by choir and congregation, though we should have liked to have heard a greater body of tone from the latter.

A special Christmas musical service was held in

the evening, when part of the *Messiah* was rendered, and many well-known Christmas hymns were to be found on the order of service.

We were glad to find that a printed list of the hymns, chants, anthems, and voluntaries is issued at the commencement of each month and distributed throughout the church. Looking over one of these we find it customary to take the *Te Deum* at every morning service, when an anthem is seldom sung. Sheet anthems are usually taken at the evening services, we observe, and thus the book anthems (Congregational Church Hymnal) are not often drawn upon; this leads us to suggest that an anthem from this collection might effectually be used at every morning service, when the congregation should be induced to take part as much as possible, thus carrying out the main object of the book.

We may well look to such a church as this for reform in the matter of our Free Church musical services generally, and sincerely trust that Mr. Ballam may be enabled to strike out in this way freely. Though the music is so excellent at Albion there yet remains many things to be done in order to get nearer the ideal—a fact which is doubtless known to Mr. Ballam himself as well as to anyone; but we must be patient and hope on, feeling sure that the flowing tide of musical feeling and culture runs altogether in our favour.

Albion Church is a grand adornment to Congregationalism. It took five years to build, therefore no undue haste has marred the excellence and solidity of the workmanship. May it stand through long ages, and be the means of guiding many a lone wanderer to the mansions of the blest.

Nonconformist Church Organs.

ALBION CONGREGATIONAL CHURCH,
ASHTON-UNDER-LYNE.

Built by Messrs. T. C. Lewis and Co., London.

Choir Organ—CC to A.

Lieblich-gedact	8 feet
Salicional... ..	8 "
Dulciana	8 "
Flauto Traverso	8 "
Harmonique Piccolo	2 "

Great Organ—CC to A.

Double Open Diapason	16 "
Open Diapason, No. 1	8 "
Open Diapason, No. 2	8 "
Harmonique Flute	8 "
Octave	4 "
Harmonique Flute	4 "
Octave Quint	2 3/4 "
Super Octave	2 "
Mixture, 4 ranks... ..	1 1/2 "
Clarion	4 "
Trumpet	8 "

Swell Organ—CC to A.

Lieblich-gedact	16 "
Rohr Flute	8 "
Geigen Principal	8 "
Viol di Gamba	8 "

Salicional... ..	8 feet
Vox Célestes	8 "
Geigen Principal	4 "
Flageolet	2 "
Mixture, 2 ranks	2 "
Double Trumpet... ..	16 "
Horn	8 "
Oboe	8 "
Clarion	4 "

Solo Organ—CC to A.

Orchestral Flute... ..	8 "
Concert Flute	4 "
Orchestral Clarionet	8 "
Orchestral Oboe... ..	8 "
Cor Anglais	16 "
Vox Humana	8 "
Tuba (Heavy Wind)	8 "

Pedal Organ—CCC to F.

Great Bass (open)	16 "
Sub Bass	16 "
Quint	10 3/4 "
Violon	16 "
Bass Flute	8 "
Posaune (Heavy Wind)	16 "
Trumpet (Heavy Wind)	8 "

Couplers.

Great to Pedals. Swell to Pedals. Choir to Pedals.
Solo to Pedals. Swell to Great. Swell to Choir.
Solo to Great. Sub Octave Swell. Swell Octave.
Combination Pedals. Four to Great and Pedal Organ.
Three to Swell Organ. Pedals to Great to Pedal
Coupler. Tremulant by Pedal. Swell Pedals.
Solo Pedals. Key Touches to Great and Swell.
The organ is tubular pneumatic throughout.
The whole is blown by a gas engine.

Chanting.

By J. P. ATTWATER, F.R.C.O.

(Organist of Grafton Square Congregational Church,
Clapham, S.W.).

It would be well to remember that worship music of this kind has had as unhappy a career as the other portions used in Divine service. Chanting was voted uncongregational and frivolous by the early English martyrs, and as to what Cromwell thought of it—well, he thought as one would have expected him to think!

However, in these days, chanting is becoming universal even in Nonconformist circles; the *frivolity* does not enter into our minds, and, let us hope, the *uncongregational* character does not enter into our churches.

This present century (the century that has seen the introduction of pedals to English organs, and so many other great improvements that are fresh in our memories) beheld the re-entry of the chant into the Established Church of this land, and, as I have already said, we "Noncons." are now taking a firm and well-directed hold also.

Chanting may be divided into two classes, Gregorian and Anglican. The latter form being most familiar to the majority of us, will occupy the whole of our attention.

It would be well to consider the subject from two points of view—viz., the Vocal and the Instrumental.

VOCAL.

There being so many varieties of "pointing," and consequently so many opinions as to merit, I do not intend specifying any one form in particular. Suffice it to say that all agree upon calling the first note the "reciting" note. The number of words that may occur upon this note being so different, according to the length of verse, it is impossible to use strict time. It is, therefore, a most difficult matter to deal with, and should receive more careful attention than it often does receive. In performance, the choir should "keep going" (not *rushing*), articulating the words distinctly and observing proper emphasis when necessary, as in readings, until the *accent* is reached.

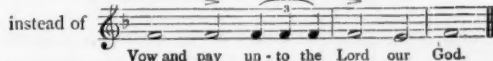
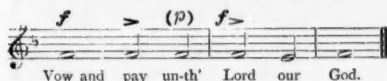
Now this *accent* is of the greatest importance, as its non-observance may spoil the entire effect of the verse. It should be sung with ease (*i.e.*, not violence), if practised conscientiously. But, alas! if omitted altogether! Poor congregation! Poor organist! Better to *over* accent than not accent at all. Above all, do not "bolt" over the reciting note in this way—

accelerando a tempo

This is the strain the eternal strain the Lord Al | mighty | loves

Awful satire! It is such irreverent treatment as this that brings so much discredit upon choirs.

There is a little point requiring more attention than is frequently given. I refer to the syllables occurring *after the accent and before the bar line*. These are often treated as being tiresome interlopers deserving a good snub, and I am bound to say they receive it. The performance is something like this:—



This portion of the chant will tax the patience more than the whole of the remainder, but let us console ourselves with the good old adage, "That which is worth doing at all is worth doing well."

After the reciting note comes strict time, and we are in smooth waters—or should be.

For information concerning modes of "pointing," I refer readers to the preface of chant-books (or psalters) in use.

Let us now consider the subject apart from "pointing."

The choir should rise immediately upon the organ commencing to "give out," as delay in this particular often leads to a bad start. The congregation should learn to do this also, and not wait until the first verse is nearly over. When one hears of irreverence in the choir, one often thinks of the untold tale of irreverence in the congregation. Some worshippers (?) are willing to be late in starting hymns, etc., and early in leaving off; in fact, the majority toward the end are gradually sitting down, and are fairly comfortable upon the arrival of the last note. As to that tender, but abused, prayer, "Amen!" well, it is really sad to see the irreverence then. Those who will enter with

spirit into a heartfelt "Amen" during the prayer often look upon it with suspicion after the chant or hymn.

The choir should sing with the *mind*, as well as the voice, thereby giving a better idea of the required sentiment.

As to the *tempo* at which a chant should be sung. From the many things that must decide this, let us consider:—

(1) The character of the words.

Many choirs have but *one* pace, some singing always as though a "record" had to be broken, and others at a very sleepy rate. Both are bad. With the racers you could not join if you would, and with sleepy ones you would not if you could, for how is it possible to express a sentiment in the opposite way to which you may feel? It is nothing but a want of thought or proper feeling. How incongruous it is to hear people sing, "Praise the Lord, O my soul," as though it were a penance, or, on the other hand, "But I am poor and needy," as though it were a matter of no inconsiderable joy! Yet how often is this done.

(2) The size of congregation.

Naturally, it is more difficult for a large body of people to sing as well together, or at so rapid a pace as a smaller number.

(3) Capability of choir.

An inefficient or unrehearsed choir should not venture to take a chant so quickly as an efficient choir.

(4) Intimate knowledge of Psalms or chant.

This may seem to be a somewhat strange reason, but I think upon reflection many of us can call to mind occasions upon which unfamiliar words to a new chant have been unsuccessful on account of too quick a pace considering the want of perfect knowledge.

Greater use might be made of *unison* singing, especially in Psalms of a bold character. Of course it must be remembered that the compass of the melody should suit all voices.

In those churches where the arrangement of the choir-stalls permits of a separation of the choir (Cantor's or Precantor's side and Decani or Dean's side), the singing should be alternate (antiphonal). In the case of a single chant, both sides should unite in the first verse, and in a double chant the first *two* verses. The effect of the whole choir singing the first part of a double chant is spoilt by the sudden cessation of one-half of the singers during the second part.

Great thought is required in the choice of a suitable chant. Often the character of the music does not suit that of the words, therefore it is as great a mistake to join them together as it is to put "Rockingham" or "St. Cross" (Dykes' tune to "O come, let us mourn") to

"Awake our souls, away our fears;
Let every trembling thought be gone,
Awake, and run the heavenly race,
And put a cheerful courage on."

INSTRUMENTAL.

I now propose to offer a few general hints that may be of service more to the young organist than to his more experienced brother or sister. The first thing necessary is to prepare your organ in readiness for the

first verse of the Psalm. If this is of a joyous character, use Great Organ 8 and 4 feet foundation stops coupled to swell to oboe, also coupled to pedals; if of a quieter nature, the great organ 4 feet might be omitted. Do not play the *first* verses of a quiet psalm too softly, as it is necessary to thoroughly establish the time and key. Chants are not often "given out" upon a solo stop, as in hymn tunes.

If there is a choir organ, play through upon 8 and 4 feet flutes and dulciana *without pedals*, or upon a two-manual organ prepare swell to principal (oboe if preferable) also without pedal. The chant should be played in its natural simplicity, without additional harmony or embellishment, and at the *tempo* required.

Be careful to repeat *outside* notes, thus—



as the rhythm should be strictly marked.

The great organ having been previously prepared, you can start the psalm without delay.

Let me advise the omission of the "anticipatory" note. It is strange that organists who advocate the "anticipatory," so often omit it in the chant!

It is best to avoid a break between the verses, and to make necessary alterations of stops etc., quickly and easily—*unobtrusively* one might say.

When wishing to introduce a *crescendo*, or to encourage a little louder singing, it is not always necessary to increase the tone to any great extent as the sudden drawing of heavier stops often seems to indicate a greater tone from the choir than may be requisite.

For instance, a verse accompanied softly upon the swell (without pedals) may be strengthened in a fuller verse that follows by simply adding the pedals, and by introducing a light additional accompaniment, say upon the choir flutes and dulciana:—



If the singing is inclined to drag do not use staccato chords in *both* hands unless in extreme cases. At first try the effect of staccato pedals (coupled to manuals) or staccato *one* hand, the other hand being legato.

If, on the other hand, the singing becomes too rapid, put the "skid" on by playing very legato upon heavier stops. Then watch the earliest opportunity, when the attention of the choir is thus drawn, and indicate in a more marked manner the desired pace.

When the choir sings in unison, put into practice that knowledge of harmony so requisite to the organist

but so often neglected in the acquisition! Should there be a weakness in the subject it would be advisable to prepare a manuscript of the varied forms to be used. I remember upon one occasion, after introducing varied harmonies and figures to a unison chant, a worthy old gentleman complained of my playing being incorrect as he *could not fit in a tenor part!*

When the *Gloria* is introduced more than once (for it is usual to sing the *Gloria* at the end of every psalm used) do not make a very decided *ritard*, until the last time, otherwise the idea of finality is too pronounced.

Let me warn the inexperienced of the danger brought about by the addition of too much organ for inspiring effects. Very often the use of one or two bright stops, such as swell reeds, will be more effective than the introduction of five or six others.

The device of playing the bass prominently during the verse immediately preceding the *Gloria*, should be used with great judgment. The habitual use shows want of taste and resource. Especially should one avoid it if the bass part happens to be uninteresting or monotonous. In such a case as that now given, the "imitative" character is effective when made prominent.

W. H. HAVERGAL.



One of the principal duties of the organist is to keep the choir in tune. If he has been so unfortunate as to allow the singing to get *flat* add a four-foot stop and couple the pedal to manual. Do not go on to full swell to correct the fault, as the character of tone is not likely to lead to success.

A too frequent use of the lower pedals, especially when uncoupled, will do as much as anything to flatten the choir. Should the above device be ineffectual, use the great organ eight and four foot stops, but above all, lead the singing back to its proper pitch as unobtrusively as possible.

Of course if the singing should be too *sharp* shut off brighter stops for a time. Do not try to draw attention to the fault by suddenly *adding other stops* or the matter may become more complicated than ever.

It is good to omit the pedals now and then as the continual "booming" is not only monotonous but unnecessary. Added to this the re-entry after silence is one of the greatest effects obtainable. Should there be a poor attendance of the choir it is not absolutely necessary to make up for absentees by using full organ nearly throughout the service. That would spoil the effort of those present. Better far to use an ordinary plain accompaniment, as simple and distinct as possible.

Above all do not upon any occasion indulge in too elaborate or extraordinary display. This for every reason—not the least being that it certainly is not the duty of an organist to draw the attention of worshippers to himself when that attention should be given reverently to the psalm.

Let us remember that it is our duty to accompany, to gently suggest a proper sentiment, to keep the congregation and choir in good *time* and *tune*, and that we are often

"Checkin' the crazy ones,
Coaxin' onaisy ones,
Liftin' the lazy ones—"

It is a great responsibility, but there is also no little honour attached to the office.

Preacher and Organist.

SIR,—I thank "Organist" for his wise and courteous words, and beg to assure Mr. Griffiths that my words are capable of a more rational interpretation than he has given them. But my object is not controversy.

I want to give my view on other matters, if you please. Unity of thought should characterize each service: hymns, lesson, tune, anthem, chant, sermon, organ-piece—all should have some thought unifying the whole. I have been pained to hear a jiggy little piece played at the close of a solemn sermon—as if the player clapped his hands and danced to think that it was all over. I have to complain of the "detachment" of our average organist. He seems utterly incapable of catching the "spirit" of the service, and his mood is one altogether distinct and apart from the "genius of the meeting." On this ground I am going to claim the right of the minister to select the whole of the musical items, with the possible exception of the organ piece. He knows best the predominant idea or thought and should make all things bend to it. I plead for this on artistic grounds,—let there be artistic completeness. Introduce no feeling foreign to the mood of the moment. This may mean that he will have to *change* the hymn or anthem during the service. I hope it does not seem as if I wished to put the artistic efficiency of the minister against that of the organist. Let the organist show his art in *rendering*, and let the minister show his sense in *choosing*: the two functions are distinct. It may be that some ministers are utterly lacking the gift which I claim for them as a class—the gift of common sense—but at any rate they should be made to feel their responsibility for more than the sermon in the service. It is amazing how the mood or disposition of the organist sometimes gives colour and tone to the whole service. I remember taking a service once at a church where a very sentimental, sad young lady was organist. I had a joyous mood on, and the sermon was of the triumphant order, in fact my whole soul was jubilant. But during the first hymn I felt a certain depressing influence come from the choir and organ. This became more marked as the service proceeded. The sermon over—I gave out 397, in the Hymnal, "Awake our souls, away our fears," to Samson. But oh! you should

have heard the dear organist's rendering of the glorious old tune. She must have thought she was playing "Love's old sweet song" or something of that kind. After the first verse I took the tune into my own hands, and led the congregation as precentor from the pulpit. When we had reached verse four the whole meeting was moved and we sang as if we enjoyed the music, leaving the dear lady to follow. I am certain she nearly spoiled a service for me. You will of course see that when I ask for this privilege of selection for the minister, I am at the same time accepting the burden which it involves. It is a very difficult task I have to do every week—to select hymns, etc. I have read the "Hymnal" over and over again, and tried the tunes repeatedly, just to get to know exactly what is in the book. I think my people know by this time that my hymns are selected with as much care as my sermons are prepared. Disjointedness in a service is one thing I detest. If through carelessness or laziness the wrong hymn is given out, I cannot hold the preacher blameless.—Yours truly,

PREACHER.

Passing Notes.

THE Grand Old Man of music has just been removed by the death of Ambroise Thomas, at the advanced age of eighty-five. The composer of *Mignon* lived to be present at the thousandth representation of that phenomenally successful work, and in this respect I should think he was unique. Gounod very nearly reached a similar distinction with his *Faust*, but Gounod was seven years younger than Thomas. Composers, as a rule, have been remarkably healthy and long-lived. As a matter of fact, however, there have been very few musicians who have reached such a long age as the deceased French composer, and still fewer who have surpassed that age. Auber was eighty-nine when he died; John Barnett and Dr. Burney were eighty-eight; J. B. Cramer and Fetis, the musical historian, were eighty-seven. There is one authentic instance of a musician passing the hundred. This was the famous 'cello player Cervetto, who was a member of the Drury Lane orchestra in Garrick's time, and ultimately acquired a large fortune as director of the theatre there. It is of Cervetto that the story is told of his having broken the stillness by an unseemly, loud, and long-drawn yawn when Garrick, in his representation of a drunkard, had sunk down senseless upon a seat. The actor immediately got up and administered a sharp rebuke to the player, who presently answered, "I beg your pardon; I always yawn when I am well pleased." Cervetto was born in 1682 and died in 1783, thus reaching the extraordinary age of 101. The distinction of "grand old man" will now fall to Verdi, who is eighty-three, having been born in 1813. The gods, to all appearance, have no unusual love for musicians!

What unkindly fate has overtaken our once-popular song writers? Not so long ago Mr. Frank L. Moir found himself in the Bankruptcy Court, and now Mr.

Milton Wellings is in the same hapless situation. We all remember the great vogue obtained by "Some Day" and "Golden Love"; yet it seems, as in so many other cases of the kind, that the party to benefit by the enormous sales was not the composer, but the publisher. The first-named song was sold for ten guineas, the second for eight guineas, and there the matter ended for Mr. Wellings. Considering the enormous sums which must have been made off his songs, it is strange to learn that the composer never earned more than £750 a year. Prior to 1893, Mr. Wellings says he derived about £150 a year from royalties; in addition to which he held a "retainer" of £300 per annum from Messrs. Enoch, the music publishers. The latter engagement, which was for ten years, expired in 1893, and the composer's income, as he tells us, has since dropped to £40 or £50. Of course the public, on hearing of a case like this, are wont to remember how Lord Byron declared that Barabbas must have been a publisher. But really one has a measure of sympathy with the publisher, especially with the music-publisher. The vogue of a song is often a mere question of chance, and if a publisher sometimes finds himself making money where he least expected to make it, he not seldom also finds the tables turned upon himself. The public in matters of this kind are a good deal queerer than the heathen Chinese, and the most experienced publisher cannot say with absolute certainty what they will and what they will not take. When a song *does* take we hear enough about it, especially if the composer has parted with his copyright for a low figure; when it does *not* take we hear nothing. But surely Mr. Wellings is not going to confess himself utterly helpless because he cannot make an income off his compositions! Very few musicians do, and yet they contrive to keep their heads above water.

By the way, a friend of Mr. Wellings once told me an interesting story about the origin of "Some Day." The song was written under peculiarly painful circumstances. Mrs. Wellings was out yachting with some friends, and it was rumoured that the vessel had met with an accident at sea. Being most naturally anxious to ascertain the truth of this report, Mr. Wellings at once telegraphed to Cowes, Isle of Wight, whither he knew his wife had gone, but received no reply. He telegraphed again, but still no reply. Eventually it became too late to telegraph any more that day, and Mr. Wellings sat up all night, in the utmost agony of mind, awaiting the reply which never came. During this time of suspense he picked up the words of "Some Day," which had been lying on his table for weeks, and he was so struck by the line, "Or are you dead, or do you live?" that the melody came to him almost as a sudden inspiration. Another of Mr. Wellings' well-known songs, "It was many a year ago," was composed when he had lost his only child but one week.

A witty vocalist was once asked what he generally took before singing. "I always take plenty of breath," was the reply. That, in truth, is a very essential provision, but there are few singers who consider it the only provision necessary. Madame Patti, to be sure,

has declared that it is only the singer who has not been gifted with a voice who spends half his time in cuddling it and looking after it; but even Patti has her "specifics," and the greatest singers are not proof against the hundred and one little ills that laryngeal flesh is heir to. Hence it is that we hear so much about what is good for the voice and what is not good. There has been a very curious series of experiments conducted lately by Dr. Saudras, of Paris, in connection with this subject. The doctor wanted to show in a convincing way the effect of alcohol on the vocal organs, and he did it in a very thorough manner. He does not say that he experimented with a confirmed dipsomaniac, but I do not believe that any other class of human being would have survived the test. The man, whoever he was, had a voice of a couple of octaves range to begin with. Saudras administered alcohol 90 per cent. pure, and the whole voice, save for one poor faulty tone, was gone. After a lapse of fifteen minutes the man was able to produce an octave; in another fifteen minutes he regained other five notes; and at the end of one hour the voice had returned to its normal condition. Of course this is an extreme case, inasmuch as nobody drinks alcohol 90 per cent. pure, but it is an instructive case all the same. In his experiments Dr. Saudras also included the effects of various liquors—rum, cognac, absinthe, and the following sorts of wine: Burgundy, Beaunes, Bordeaux, and dry wines in general. Burgundy, it was found, at once suppressed the two lower tones of the voice. After "a number of drinks" hardly one octave was left; "additional drinks" reduced the volume to four tones; and finally only one note was left. In ten minutes, however, the voice returned to its natural range. Dry wines worked somewhat quicker than red wines, while the wines of Bordeaux affected the purity of the voice but very inconsiderably. Somebody ought to carry these experiments further, in the same scientific way. What about stout, for instance, which is still a favourite "fillip" with many vocalists? Formerly, indeed, all singers had to indulge freely in stout and port in obedience to medical advice. Perhaps it might be difficult to experiment with the necessary quantity of the "best Dublin!"

The silly cry of plagiarism in music is becoming as tiresome as it has long been in literature. The people who shout "Stop thief" do not seem to understand that absolute originality, either in music or literature, has long since become an impossibility. The stock of man's intellectual ideas is limited—of his ideas, that is to say, on life and the relations of humanity to life and nature, the past and the future. Men cannot help saying over and over again the things that other men have said about life and death, and love and sorrow, and the sun and the stars and the woods. And so it is with music. The scale of sound is limited, the variety of rhythm is not an absolutely indefinite variety. You cannot help falling into certain stock phrases of melody and bits of tune that have been used already, be you never so anxious to aim at originality. And what absurd things are uttered in the attempts which are made every now and again to convict some hapless

composer of plagiarism! Not long ago I read somewhere that Dr. Gauntlett's fine tune "St. Alphege" is not Dr. Gauntlett's at all, because it is made up of pre-existing strains. The first line is a copy of "French," the second of a chant by Norris, the third of a portion of "Tallis," while the fourth is a stock phrase common to scores of old tunes. That style of criticism is not good enough for a fossilised idiot. And now we have some silly person wasting both his own time and the world's patience in an effort to show that Mascagni has in his various operas borrowed scraps of melody from various French, German, and Italian scores, many of which, I make positively certain, Mascagni never set eyes on. It is not dread lest offenders go unmasked that sets your petty little detective to work with his rude eyes, but dread lest his own skill in the business go unknown.

I am glad to see a writer in the *Magazine of Music* protesting against the stereotyped plan of pedalling by which our organ instructors have long been bound. The notion that the left foot should invariably cross behind the right is so generally held that it has become an established rule, to the detriment of smooth and easy pedalling. The common sense rule is that while in the lower half of the pedal board the left foot should cross *behind* the right, in the higher half it should cross in front of the right. As Mr. Ernest Lake says in the preface to his *Pedal Scales*, the logic of the contention is of elementary simplicity, namely, that as the legs describe the segment of a circle, therefore their moiety of the arc is exactly reversed in the other; and if on the left the right leg comes over the other, then on the right the left leg must do the same. The old hypothesis of the left foot always crossing behind the right can only be accounted for by the fact that the old pedal-boards were of short upward compass, whereas the organist now sits more in the centre of his work. In any case, there is no need to be bound by tradition in the matter. I know an eminent organist who does the long pedal passage in "Fixed in His everlasting seat" (beginning on the upper D) with the left heel actually in front on the D—the right taking the E, and so on, till the traditional method becomes comfortable.

J. CUTHBERT HADDEN.

The Analysis of Hymn Tune Melodies.

By ORLANDO A. MANSFIELD, Mus.Doc.T.C.T., L.Mus.L.C.M., F.R.C.O., L.T.C.L.; Author of "Hymn Tune Cadences," "Phrasing in Popular Hymns," etc., etc.

IN these days when the study of musical form, at least in its elementary stages, is pursued by almost every student of the divine art, we need offer no apology whatever for the introduction of another technical article into the long-suffering pages of THE NONCONFORMIST MUSICAL JOURNAL. On the contrary, we believe that many of our readers who have some knowledge of, and perhaps a certain amount of belief in, what the prophets (in this case Ouseley, Stainer, and Prout—to say nothing of the Germans, Marx and

Riemann) have written or spoken concerning musical form, will be glad to have their attention directed to the application of this branch of musical knowledge to the construction of hymn tune melody. The present article will, therefore, be original in application only, and not in theory, the author believing that after the appearance of Professor Prout's latest works on musical form, any new theory would be more or less of an impertinence. But, if we may be allowed to repeat what we have said in former articles in this Journal, we believe that the very simplicity of hymn tune form makes it a most desirable field for early researches in and observations on harmonic structure and melodic form in general.

All students of musical history are aware that during the Middle Ages the feeling for measured music was primarily kept alive by the Folk Song in vocal and the Dance in instrumental music; also that, at the period of the Reformation, these forms were joined by a new and powerful ally in the presence of the Chorale or Psalm Tune. Although the notes of sixteenth century psalmody were, for the most part, of equal value, the feeling for the necessity of response and equality in the number and length of hymn tune phrases gradually made its influence felt, spite of the absence of bar lines by which accents could be definitely denoted. The translation of several of the early church tunes into modern notation shows that each line or phrase had its response, and that the latter was practically equal to the length of the former. That this was largely due to the fact that the metrical versions of the psalms then in use were mostly arranged in groups of two or four lines, we cannot doubt; but, on the other hand, the facts that no question is satisfactory apart from the answer, and that no verse of poetry can be less than a couplet of two lines, appear to have dominated all attempts at measured music, and seem to have shewn composers the necessity of following every section, phrase, or period by its response or counterpart, of which, in every case, the responsive line or phrase should be of greater stress and rhythmical importance than the initial melodic fragment, in the same way that however important a question may be, the answer thereto is of far greater moment.

The largest division of melody embodying a complete musical idea is termed a Sentence or Period. This sentence must be capable of division into at least two parts called phrases, hence a sentence usually contains four, eight, or even sixteen bars. Every sentence must end with a final cadence (see our articles on Hymn Tune Cadences in THE NONCONFORMIST MUSICAL JOURNAL for April and May, 1892), either in the tonic or in some related key. Each phrase must contain at least four accents, primary or secondary, and must end with some definite cadence, the first phrase—which we will call the initial phrase—generally ending with some form of a middle cadence, while the second phrase—which we will term the responsive phrase—ends with one of the final cadences. Take for example the first two lines of the tunes *St. Michael* (C.C.H. 360), and *Dundee* (C.C.H. 38), both of which are very probably of Genevan origin. Here we have two complete musical sentences, each four bars in

length, terminating with a full close in the tonic key, and divided into initial and responsive phrases (each phrase containing two primary and two secondary accents, and ending with definite cadences). If we continued these tunes we should find that they both contained another or responsive sentence, this being divided into initial and responsive phrases as before, and possessing the same number of bars and a similar final cadence. In the initial phrase of the responsive sentence of *St. Michael* there is a modulation into the key of the relative minor, but at the corresponding place in *Dundee* the modulation is to the key of the dominant. The hymn tune *Winchester* (C.C.H. 50), is similarly constructed, the initial sentence ending with a full close in the key of the dominant, and the responsive sentence with a full close in the key of the tonic. The initial phrase of the first sentence also ends with a full close in the tonic, but this is too near the beginning to convey a feeling of finality, especially as the tonic is not in the melody. The initial phrase of the second sentence terminates with an imperfect cadence or half close. Our readers will see that the termination of both sentences and phrases is indicated by the cadences. Hence the importance of a thorough knowledge of the latter subject prior to the study of musical form. Examples of hymn tunes of four lines, divided into initial and responsive sentences as explained above, will be found in the tunes *Bedford*, *Bristol*, *Farrant*, *Tallis*, *Mainzer*, *Melcombe*, and many others which those of our readers who are interested in this matter will doubtless discover for themselves. They must, however, be careful to remember that every sentence must terminate with a full close and be divisible into initial and responsive phrases.

Some sentences, owing to the nature of the metrical poetry to which the tune is set, are divisible into three phrases, of which the third is a kind of additional response to the first. Of this we have examples in the first three lines of the National Anthem, or of the tune *Fiat Lux* (C.C.H. 574). The phrases, it should be observed, are all two bars in length, and end with more or less definite cadences.

The melodic sentence of eight bars is, however, of much more frequent occurrence than that of four or six bars. In this case there are four phrases of which the first and third are initial, and the second and fourth responsive. An excellent instance of this is the well-known tune *St. Peter*, which forms a complete sentence of eight bars, and not two sentences of four bars, because at the end of the second line we have a middle and not a final cadence. Other examples of eight-bar sentences are embodied in the tunes *Rockingham*, *Old Hundredth*, *Belmont*, *Franconia*, etc., etc.

(To be continued.)

MR. FOUNTAIN MEEN has unhappily been seriously ill with pneumonia, but we are glad to state that the latest report is that he is recovering. This is the second attack Mr. Meen has had recently.

WE understand that the applications for the book of music for the next Nonconformist Choir Union Festival are more numerous than ever. Early application should be made for the remaining copies.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

ISLINGTON.—On Tuesday, March 10th, it is intended to render at Salter's Hall Baptist Chapel, Baxter Road, Essex Road, Mr. Shinn's oratorio *Lazarus*. Additional voices are needed, especially in the alto and tenor parts. Any friends knowing the work and able to help (either vocally or instrumentally) will please communicate with the organist, F. E. Stacy, 68, Lawrence Road, South Tottenham.

POPLAR.—On Thursday, January 23rd, Mr. Arthur Bayliss gave an organ recital at Trinity Congregational Church, assisted by Mr. Charles Veness, Miss Jessie Colquhoun, and the church choir. Mr. Bayliss played with his usual ability an excellent programme, the most admired items of which were: Prelude and Fugue (Mendelssohn); Introduction and Variations in A (Hesse); and Scherzo in A minor (Betz). The choir were heard to advantage in "Awake, thou that sleepest" (Stainer); and "Walk ye on," and *God, Thou art Great* (Spohr). Miss Colquhoun sang with Mr. Charles Veness "Children, pray this love," Mr. Veness singing also "If with all your hearts" (Mendelssohn).

PROVINCIAL.

ABERTILLERY, MON.—A new two-manual organ, built by Messrs. P. Conacher and Co., in Blaenau Gwent Chapel was opened by Mr. E. Minshall on the 19th ult. In spite of exceedingly bad weather, the chapel was crowded with a most appreciative audience. Miss Gertrude Drinkwater and Miss Marie J. Phillips (members of Madame Clara Novello Davies' Royal Welsh Ladies' Choir), sang with excellent taste, the former possessing a very pure and refined soprano voice. Mr. E. J. Williams (tenor) and Mr. Tom Hughes (bass) also sang with great acceptance. W. Stewart, Esq., presided, and Miss Laura Jones undertook the pianoforte accompaniments.

BROMLEY.—A concert was recently given by the Philharmonic Association in the Congregational Church, when the sacred portion of the last Crystal Palace N.C.U. Festival was performed. In addition to the local singers, friends from several other choirs assisted. The soloists were Miss Amy Sargent, Miss Edith Hands, Mr. T. R. Croger, and Mr. Fred. S. Oram, all of whom were heard with much appreciation. A contingent of about twenty players belonging to the Choir Union Orchestra attended and added interest to the proceedings. They played two movements from the *Hymn of Praise*, conducted by Mr. Croger, and they accompanied *God, Thou art Great*, and the solos. Mr. W. H. Sharland was at the piano, and Mr. E. Minshall conducted the vocal music.

BROUGHTON, NEAR MANCHESTER.—On Sunday, February 16th, choir sermons were preached in the Congregational Church by the pastor, the Rev. James McDougall, when collections were made on behalf of the choir fund. Special music was rendered by the choir as follows:—Morning: Anthems, "O taste and see" (Goss), and, after sermon, "Lift up your heads" (J. L. Hopkins). Evening: Magnificat (Bruce Steane); Anthem, "I waited for the Lord" (Mendelssohn), in which the duet was exceedingly well rendered by Miss Nellie Merrell and Miss Clara Bennett; after the sermon, "O Gladsome Light" (Sullivan) was very effectively sung. After the Benediction, both morning and evening, a "Threefold Amen" was sung. The singing was conducted by the choirmaster, Mr. J. S.

McDougall; the organist of the church, Mr. T. G. Young, presided at the organ, and played the following voluntaries from the "Organists' Magazine of Voluntaries"—Morning: Andante (Arthur Berridge); Postlude in G (H. Ernest Nichol); Evening: Meditation (W. H. Maxfield), and Postlude in G (D. R. Munro).

HUNTINGDON.—The large congregation that recently assembled in Trinity Church was afforded a musical treat of considerable excellence, when the choir, assisted by members of the Free Church Choir (St. Ives), gave Mendelssohn's *Hymn of Praise*, under the conductorship of Mr. J. Hazlitt. A short first part opened the concert, when Mr. Claude Hunter, the organist for the evening, played an offertoire of Salome's and the first movement of Mendelssohn's sonata in F Minor in his usual accomplished manner. Mr. J. Reed (Trinity College, Cambridge) gave a very fine rendering of "Be thou faithful unto death," and Miss Ada Harrison (Grantham) displayed a voice of great charm in her two solos, "Ave Maria" (Mascagni) and "Angels ever bright and fair" (Handel). In Mendelssohn's favourite choral work the choir displayed much vigour and intelligence, the massive choruses being attacked with precision and certainty. The solos received full justice at the hands of such artistes as Miss Harrison and Mr. Reed proved themselves to be. The duet and chorus "I waited for the Lord," in which Miss Clara Ridgley joined Miss Harrison, was received with much appreciation.

LLANELLY.—On the 4th ult., a very successful performance of *The Creation* was given in the Tabernacle. The following items were especially good:—"The Representation of Chaos," by the orchestra; "In the beginning," recit. and the air "Rolling in foaming billows," by Mr. D. Hughes; the airs "With verdure clad," and "On mighty pens," by Miss Maggie Davies; the chorus, "Awake the harp," by the choir; the trio and chorus, "The Lord is great," by the choir and artistes; the air, "In native worth," by Mr. Maldwyn Humphreys; the trio, "On Thee each living soul awaits," by Miss Davies, and Messrs. Humphreys and Hughes; and the duet, "Graceful consort," by Miss Davies and Mr. Hughes, which was encored and responded to by the artistes. The singing of the choir, under the conductorship of Mr. C. Meudwy Davies, was the feature of the evening. Mr. James Davies was a splendid accompanist. The orchestra, under the leadership of Professor Hulley, was all that could be desired.

SHERBORNE.—A successful musical service was held in the Congregational Church on Feb. 5th. A very appropriate sermon was preached by the pastor, the Rev. J. Ogle. The choir rendered the anthems "Sing a song of praise" (Stainer), "Hosanna in the highest" (Stainer), "But the Lord is mindful of His own," from *St. Paul*, and "Hallelujah Chorus" from *Messiah*. The singing was exceptionally good, the "Hallelujah Chorus" especially being fine. A solo "Galilee" (Adams) was beautifully sung by Miss Trevett. Mr. A. B. Stabler, the organist and choirmaster, also sang "If with all your hearts," from *Elijah*. The accompanists were Mr. A. B. Stabler, Miss Stagg, and Mr. Trevett (flute). The church was well filled.

TEIGNMOUTH.—On February 2nd the choir of the Congregational Church sang music by the late Sir Joseph Barnby, in memory of that eminent composer. Miss Creedy, the organist (member of the Incorporated Society of Musicians), selected the items, in co-operation with the Rev. E. C. Jones, viz., hymns 80, 437, 428, 498, 125, 143, and 128; chants 33, 142, and 59; and anthem 50; all from the Congregational Church Hymnal.

COLONIAL.

WELLINGTON (NEW ZEALAND).—On Thursday evening, 12th. Dec., at St. Paul's Presbyterian Church,

Wanganui, Mr. Walter Impett gave an organ recital before a large and appreciative audience. The following were the items comprising the programme:—"Wedding March" (Mendelssohn), "Andante" from "Symphony in D" (Haydn), Fantasia on "God Preserve the Emperor" (Dr. Wm. Spark), "Offertoire in F" (John Hartwell), "Adagio and Andante from 1st Sonata" (Mendelssohn), "Processional March" (by request) (Marchant), "Meditation in a Cathedral" and "Triumphal March" (Dr. Westbrook). All the pieces were played in a musicianly manner, but we must especially mention the Wedding March and the Offertoire in F (a charming piece by a New Zealand organist). Vocal items were also contributed by members of the choir.—A short service was held at the Congregational Church on Christmas morning, when the following musical service was gone through: Opening voluntary "Meditation" (Bruce Steane); Hymns, "Hark, the herald angels sing" and "O come, all ye faithful"; Anthem, "Lord of all power and might" (E. Minshall); Offertoire in F (John Hartwell); and concluding voluntary, "March from Scipio" (Handel). The Rev. J. Reed Glasson conducted the service and Mr. W. A. Reid, A.M.T.C.L. presided at the organ.

Reviews.

WE have received the following from Messrs. Novello and Co., Berners Street, W.:—

Organ Pedal Technique. By B. W. Horner. 2s.—This is one of Novello's Primer Series. Students will find much excellent instruction that will enable them to become really efficient pedallists.

Panzeron's Forty-two Vocal Exercises. Edited by A. Randegger. Parts I. and II. 2s. each.—These capital exercises, which can be recommended to all singers, are well edited by Mr. Randegger, one of our foremost vocal teachers.

Pavane, from "Romeo and Juliet." By Edward German.—This melodious composition, arranged as a piano solo, also as a duet, and also for violin and piano, will meet with many admirers. While it is perfectly simple, it is full of charm.

Légende Espagnole, for Violoncello. By Arthur Hervey. 2s. 6d.—A beautiful melody, and suitable for concert purposes.

The "Every Hour" Diary. Eason and Son, Limited, Dublin.—Teachers will find this a useful diary, as there is a place allotted for each hour of the day, from 9 to 6, for every day of the week.

Correspondence.

ORGAN STOP NAMES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Your correspondent Mr. J. Cuthbert Hadden takes a somewhat curious position in this matter. That eminent and artistic French builder, Cavaille Coll, was the first to follow orchestral instrument practice in overblowing his pipes and making them speak their octaves. Mr. Haddon evidently approves Coll's selection of the new name of "flute harmonique" to describe such pipes. He describes them as a "great invention."

I have invented not simply one modified style of organ pipe, but a novel method of originating tone, which method gives at once fifteen or twenty new characteristic stops of great beauty. I ask advice as

to the best manner of naming these stops, and am told that new names are not required!

All must heartily endorse what Mr. Hadden says as to the need of uniformity on the part of organ builders in the employment of the names we already have, and for this very reason it seems to me essential that new names should be provided for my new class of stops (which I have so far called "diaphones").

In the organ now building for Worcester Cathedral I am putting, on the pedal department, one stop which will in itself exceed in power the whole of the largest pedal organ ever made. This power is reducible at the will of the organist (without alteration of pitch) by his simply lowering the wind pressure, which is done from the console. Were I to attempt to describe the quality of the tone of this stop, I should say it might be a combination of four large-scale wood-pedal 32-foot open diapasons, two smaller metal 32-foot open diapasons, one large 16-foot wood open diapason, one 16-foot metal diapason, one 8-foot metal diapason, one 32-foot reed, one smooth 16-foot ophecleide, and a continuous roll from a large set of kettle drums.

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MONS. AMBROISE THOMAS died on the 12th ult., at the age of eighty-four. His most popular composition is probably "Mignon."

MR. GEORGE WATSON, the capable Registrar and Secretary of the Royal College of Music, died somewhat suddenly on the 15th ult.

THE members of the Royal Choral Society are claiming the right to have a voice in the selection of a conductor in place of the late Sir Joseph Barnby.

To Correspondents.

J. J.—Send us your MSS. and we will give you an answer.

T. P. C.—It is an American publication.

ORGANIC.—Diapason, principal, and oboe.

The following are thanked for their communications:

—A. B. (Chicago); A. R. (New Zealand); T. F. S. (Canterbury); W. W. (Swansea); M. R. (Cromer); J. T. (Chippenham); J. A. B. (Chester); T. T. (Lancaster); D. S. (Scarborough); F. F. S. (Ely).

Accidentals.

PROSPECTIVE LODGER—"Yes; I think the rooms will do. By the way, I hope no one in the house plays the piano?"

PROSPECTIVE LANDLADY—"My youngest, sir; but she is only a beginner."

"Do you think, Professor," said the musically ambitious youth, "that I can never do anything with my voice?"

"Well," was the cautious reply, "it may come in handy to holler with in case of fire."

"How are you getting on with your music lessons, Harold?"

"Bin promoted."

"Indeed?"

"Yeth; I play three-finger exercises now, 'stead o' two."

THE benefit of a musical education is now being recognised by the masses, and many sacrifices are made that the young people may be thus accomplished.

Recently a mother of pronounced Hibernian attributes was heard referring to the musical education of her two daughters.

"Mary," said she, "is takin' lessons on the violin, and Katie is learnin' to play on the Madeleine."

BELL—"What would you advise me to do with my voice?"

NELL—"Oh, I don't know. You might have it tuned when the man comes around again."



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VOLUME I. Price 13s. 6d.

November, 1891, contains—

Postlude. Walter Porter, F.R.C.O.
Prelude. H. Ernest Nichol, Mus. Bac.
Meditation. Bruce Steane, Mus. Bac.

January, 1892, contains—

Postlude. D. R. Munro.
Andante. B. Jackson, F.R.C.O.

March, 1892, contains—

Andante in A. Arthur Berridge.
March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.
Adagio. Geo. Shinn, Mus. Bac.

July, 1892, contains—

"Boockingham" with Introduction and Variations. John P. Attwater.

September, 1892, contains—

Idyll—"An Eventide." Bruce Steane, Mus. Bac.
Introductions, Variations, and Fugue on the Hymn Tune "St. Alphege." W. Henry Maxfield, Mus. Bac.

November, 1892, contains—

March. W. Wright.
Intermezzo. Bruce Steane, Mus. Bac.
Postlude in G. H. Ernest Nichol, Mus. Bac.

January, 1893, contains—

Offertoire in G. J. P. Attwater.
Postlude. W. Porter, F.R.C.O.

March, 1893, contains—

Eventide. W. Henry Maxfield, Mus. Bac. (*Prize Composition*).
Adagio. W. Wright.
Interlude. J. P. Attwater.

May, 1893, contains—

Introduction, Variations, and Fugate on the Hymn Tune
"Melcombe." Bruce Steane, Mus. Bac.
Andante con moto. J. P. Attwater.

July, 1893, contains—

Prelude and Andante. Bruce Steane, Mus. Bac.
Song Without Words. Arthur Berridge.

September, 1893, contains—

Concluding Voluntary. Frank N. Abernethy, Mus. Bac. (*Prize Composition*).
Introductory Voluntary. W. Wright.

VOLUME II. Price 13s. 6d.

November, 1893, contains—

Prelude and Fuga on "Austria." Bruce Steane, Mus. Bac.
Meditation—An Evening song. James Lyon.

January, 1894, contains—

Postlude. W. Wright.
Andante con moto. J. P. Attwater.

March, 1894, contains—

Orchestral March. J. P. Attwater.

May, 1894, contains—

Berceuse. Bruce Steane.
An Idyll. James Lyon.

July, 1894, contains—

Cantilene Pastorale. Ernest H. Smith, F.R.C.O.
Pastoral Melody. Arthur Berridge.

Idyll. James Lyon.

September, 1894, contains—

Postlude (Introduction and Fugue). James Lyon.
November, 1894, contains—

Introduction, Variations, and Finale on "Bemerton."
(*Composition*.) Ernest H. Smith, F.R.C.O.

Andante. Bruce Steane.

January, 1895, contains—

Meditation. W. Henry Maxfield.
Concert Satz. James Lyon.

Album Leaf. Arthur Berridge.

March, 1895, contains—

Meditation No. 2. James Lyon.
Prelude. Walter Porter, F.R.C.O.

May, 1895, contains—

Andante Moderato. James Lyon.
Caprice. Millward Hughes.

July, 1895, contains—

Souvenir de Mozart. H. S. Irons.
Toccata. James Lyons.

September, 1895, contains—

Allegretto in B-flat. George H. Ely, B.A.
Prelude. H. Easun.

November, 1895, contains—

Album Leaf. Arthur Berridge.
Intermezzo. James Lyon.

Finale Fugato. O. A. Mansfield, Mus. Doc. (*Prize Composition*).

January, 1896, contains—

Andantino (Priore). James Lyon.
Caprice. Walter Porter, F.R.C.O.

March, 1896, contains—

Introductory Voluntary. Thos. Ely, Mus. Bac.
"Hollingside," with Variations. Ernest H. Smith, F.R.C.O.

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MESSRS. METZLER AND CO. are about to publish a monthly musical magazine, something after the *Strand Musical* in character.

MR. MILTON WELLINGS, the composer of many popular songs, is bankrupt. He says he got ten guineas only for "Some Day," which brought the publishers £10,000.

MONS. AMBROISE THOMAS died on the 12th ult., at the age of eighty-four. His most popular composition is probably "Mignon."

MR. GEORGE WATSON, the capable Registrar and Secretary of the Royal College of Music, died somewhat suddenly on the 15th ult.

THE members of the Royal Choral Society are claiming the right to have a voice in the selection of a conductor in place of the late Sir Joseph Barnby.

To Correspondents.

J. J.—Send us your MSS. and we will give you an answer.

T. P. C.—It is an American publication.

ORGANIC.—Diapason, principal, and oboe.

The following are thanked for their communications:—A. B. (Chicago); A. R. (New Zealand); T. F. S. (Canterbury); W. W. (Swansea); M. R. (Cromer); J. T. (Chippenham); J. A. B. (Chester); T. T. (Lancaster); D. S. (Scarborough); F. F. S. (Ely).

Accidentals.

PROSPECTIVE LODGER—"Yes; I think the rooms will do. By the way, I hope no one in the house plays the piano?"

PROSPECTIVE LANDLADY—"My youngest, sir; but she is only a beginner."

"Do you think, Professor," said the musically ambitious youth, "that I can never do anything with my voice?"

"Well," was the cautious reply, "it may come in handy to holler with in case of fire."

"How are you getting on with your music lessons, Harold?"

"Bin promoted."

"Indeed?"

"Yeth; I play three-finger exercises now, 'stead o' two."

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NELL—"Oh, I don't know. You might have it tuned when the man comes around again."



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